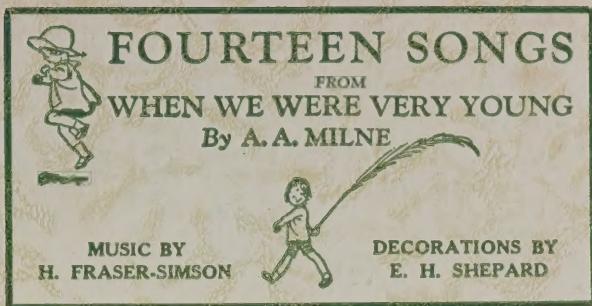


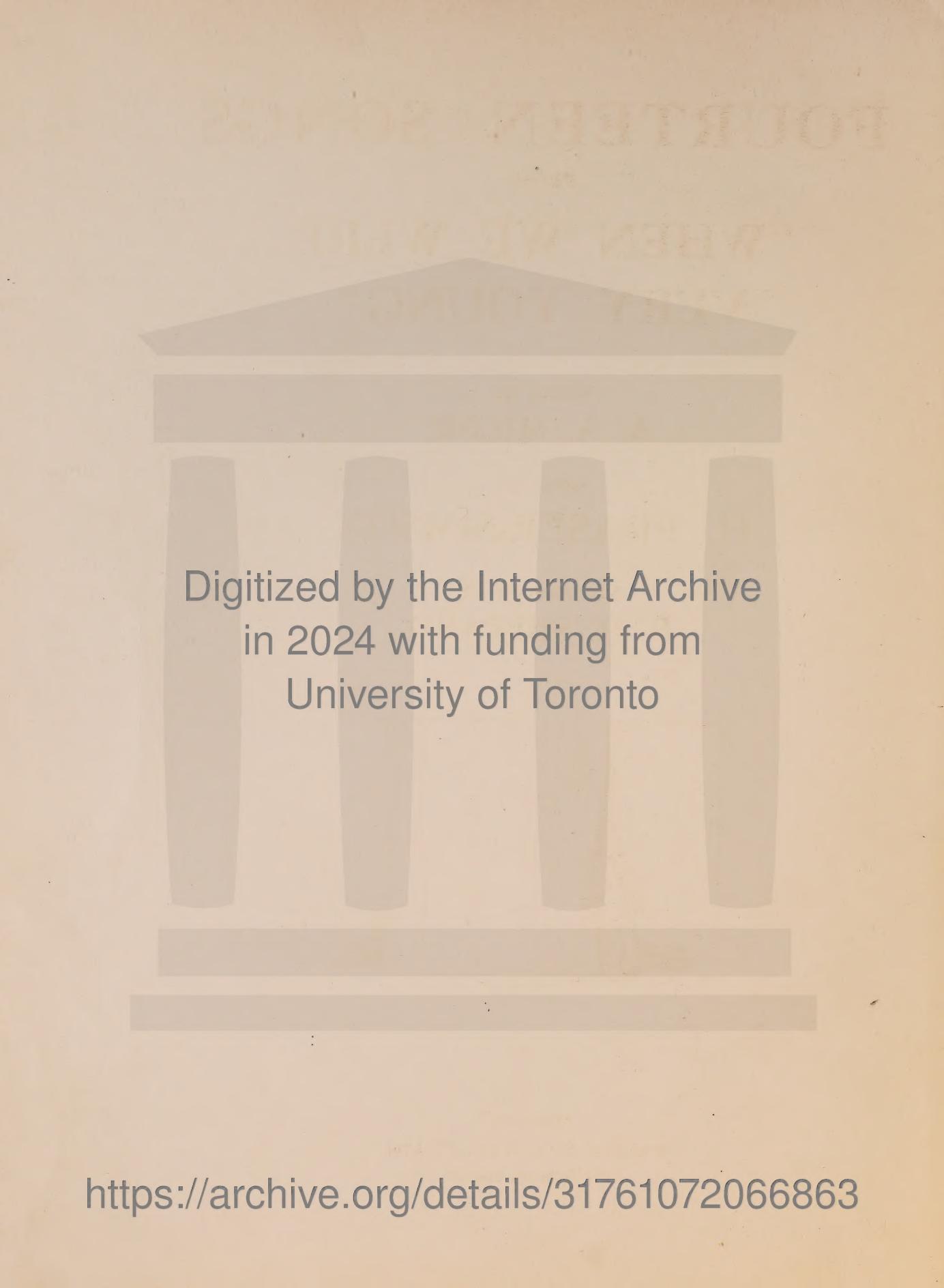
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A faint, light-colored watermark of a classical building facade is visible in the background. It features a triangular pediment above four columns supporting a horizontal band with text. The text in the pediment is partially legible as "Digitized by the Internet Archive".

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# FOURTEEN SONGS

FROM

## "WHEN WE WERE VERY YOUNG"

WORDS BY

A. A. MILNE

MUSIC BY

H. FRASER-SIMSON

DECORATIONS BY

E. H. SHEPARD



TORONTO

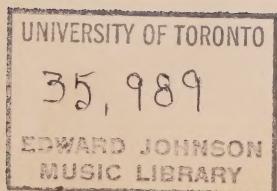
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**VISCOUNTESS LASCELLES**  
to the  
**AUTOCRATS OF HER NURSERY**

## **CONTENTS**

# Happiness

*Happily*



John had great big wa-ter-proof Boots on;



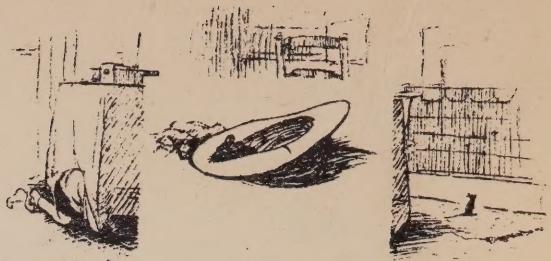
John had a great big wa-ter proof Hat; John had a great big wa-terproof Mac-in-tosh...

And that (said John) Is That.



*sf*

# Missing



*Wistfully*

Has an - y - bod - y seen my mouse?



Sheet music for piano and voice. Treble clef, key signature of one sharp (F#), common time. The piano part consists of a bass line and a treble line with eighth-note chords.

I o - pened his box for half a min -ute, Just to make sure he was

Sheet music for piano and voice. Treble clef, key signature of one sharp (F#), common time. The piano part consists of a bass line and a treble line with eighth-note chords.

real - ly in it, And while I was look-ing, he jumped out - side! I tried to catch him, I

Sheet music for piano and voice. Treble clef, key signature of one sharp (F#), common time. The piano part consists of a bass line and a treble line with eighth-note chords.

tried, I tried, I think he's some-where a - bout the house. Has an - y - one seen my

Sheet music for piano and voice. Treble clef, key signature of one sharp (F#), common time. The piano part consists of a bass line and a treble line with eighth-note chords. A dynamic marking "mf" (mezzo-forte) is present in the piano part.



*Suspiciously*

mouse? Uncle John, have you seen my mouse?

*Wistfully again*

Just a small sort of mouse, a

dear lit - tle brown one, He came from the coun - try, he was - nt a town one; So he'll feel all lone - ly in a

*A last hope*

Lou - don street; Why, what could he pos - si - bly find to eat? He must be somewhere. I'll ask Aunt Rose: Have

you seen a mouse with a wof - fel - ly nose?

Oh! some - where a - bout

He's

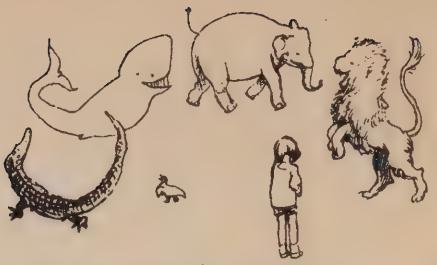
*Despairingly*

just got out.

Has - n't an - y - bod - y seen my mouse?

rit.

# In the Fashion



*Animato, or something like that.*

A li - on has a tail and a ver - y fine tail, And

*mf*

Sheet music for the first part of the song, featuring two staves for piano. The melody is in G major and 2/4 time. The lyrics "A li - on has a tail and a ver - y fine tail, And" are written below the notes.

so has an el - e-phant, and so has a whale, And so has a croc-o-dile, and so has a quail. They've

*cresc.*

Sheet music for the middle section of the song, continuing the list of animals with their tails. The piano accompaniment includes a crescendo dynamic. The lyrics "so has an el - e-phant, and so has a whale, And so has a croc-o-dile, and so has a quail. They've" are written below the notes.

all got tails but me.

Sheet music for the final section of the song, where the character claims they don't have a tail. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

If I had a six - pence I would buy one; I'd say to the shop - man,

Sheet music for the concluding part of the song, where the character expresses a desire for a six-pence to buy a tail. The piano accompaniment consists of eighth-note chords.

"Let me try one?" I'd say to the el-e-phant, "This is my one." They'd all come round to

*cresc.*

Proudly  
see.  
Then I'd

*f*

say to the li-on, "Why, you've got a tail! And so has the el-e-phant, and so has the whale! And,

, Triumphant  
look! There's a croc-o-dile! He's got a tail! "You've all got tails like me!"

*cresc.*

*f*

# Halfway Down



*Dreamily*

*mp*      *poco rit.*

Musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Half-way down the stairs Is a stair where I sit: There is - nt an - y o - ther stair.

*p a tempo*

Musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

quite like It. I'm not at the bot - tom, I'm not at the top: So

*mp*

Musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

*ten.*

this is the stair where I al - ways stop.

*ten.*

Musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Half-way up the stairs Is - n't up, And is - n't down. It

*poco rit.*      *p a tempo*

is - n't in the nur - ser - y, It is - n't in the town; And

all sorts of fun - ny thoughts Run round my head: "It

*mp*

*ten.*  
is - n't real - ly an - y-where! It's some-where else In-stead!"

*ten.*

*Slightly slower*

It is - n't real - ly an - y-where! It's some-where else ir - stead!

# Hoppity

*Animato again (which in this case means "Jigging up and down")*

The sheet music consists of four staves of musical notation for voice and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp, and a common time signature.

The lyrics are as follows:

Chris - to - pher Rob - in goes Hop - pi - ty, hop - pi - ty, Hop - pi - ty,  
 hop - pi - ty, hop - pi - ty, When - ev - er I tell him Po -  
 lite - ly to stop it, he says he can't pos - si - bly stop.

*Slacken speed*

If he stopped hop - ping, he could - n't go an - y - where, Poor lit - tle Chris - to - pher

*mf*

*In time*

could - n't go an - y - where\_ That's why he al - ways goes Hop - pi - ty, hop - pi - ty,

*Now then, much faster*

Hop - pi - ty, Hop - pi - ty, Hop. Hop - pi - ty  
*Quicken* *f much faster*

Hop - pi - ty, Hop - pi - ty, Hop - pi - ty, Hop - pi - ty,



Hop - pi - ty, Hop.

*sf*



# Growing Up

*Brightly (as befits a man with braces)*



I've got shoes with  
*mf*  
*con & d.*

grown-up la - ces, I've got knick-ers and a pair of bra - ces, I'm all ready to

*poco rit.*                    *a tempo*  
 run some rac - es. Who's com - ing out with me? —  
*poco rit.*                    *a tempo*

I've got a nice new pair of bra - ces, I've got shoes with

new brown la - ces, I know won - der - ful pad - dly plac - es,

*poco rit.*

Who's com - ing out with me?

*a tempo*

*Slightly slower*

Ev - 'ry morn - ing my new grace is, "Thank you, God for my new bra - ces;

*mp*

I can tie— my new brown la - ces." Who's com - ing out with

*cresc.* *poco rit.* *mfa tempo*

me?

## Buckingham

## Palace

*In march time*

They're changing guard at Buck-ing-ham Pal-ace...

Chris-to-pher Ro-bin went down with Al - ice.

Al - ice is mer-ry-ing one of the guard. "A sol-dier's life is ter-ri-ble hard,"

Says

Al - ice.

They're chang-ing guard at Buck-ing-ham Palace...

Sheet music for a piano piece titled "They're changing guard at Buck-ing-ham Palace..." in march time. The music is arranged for two staves: treble and bass. The treble staff features a melody with eighth-note patterns and grace notes. The bass staff provides harmonic support with sustained notes and rhythmic patterns. The piece includes lyrics for Christopher Robin and Alice, and a final section for Alice. The music concludes with a return to the opening melody.

3 3

Chris-to-pher Ro-bin went down with Al - ice. We

saw a guard in a sen - try - box. "One of the sergeants looks af-ter their socks," Says

3

Al - ice. They're chang-ing guard at Buck-ing-ham Pal-a-ce.

3 3

Chris-to-pher Rob-in went down with Al - ice. We

looked for the King, but he nev-er came."Well, God take care of him, all the same," Says

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The score includes lyrics for four different stanzas of the song. Measure numbers are present above the first and fourth staves. Articulation marks like 'sf' (fortissimo) and 'mf' (mezzo-forte) are used throughout the score.

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace.

Chris-to-pher Rob-in went down with Al-ice. They've

great big par-ties in-side the grounds."I would-n't be King for a hun-dred pounds," Says

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace.

Chris-to-pher Rob-in went down with Al-ice A

face looked out, but it was-n't the King's."He's much too bus-y a sign-ing things," Says

Al- ice. They're chang-ing guard at Buck-ing-ham Pal-ace—

Chris-to-pher Rob-in went down with Al - ice "Do

you think the King knows all a - bout me?" "Sure to, dear, but it's time for tea,"

Says Al - ice.

# The Three Foxes



*Animato (as if after chickens.)*

1. Once up - on a time there were  
3. did - n't go — shop-ping in the

three lit - tle fox - es, Who did - n't wear stock - ings, and they did - n't wear sock - ses,  
High Street shop - ses, But caught what they want - ed in the woods and cop - ses,

But they all had hand - ker - chies to blow their nos - es, And they  
They all went fish - ing, and they caught three worm - ses, They

kept their hand - ker - chies in card board box - es —  
went out hunt - ing, and they caught three wop - ses —

*poco cresc.*

2. They lived in the for - est in three lit - tle hous - es, And they  
 4. They went to a fair, and they all won priz - es

Re. \*

*p*

Re. \*

\*

did - n't wear coats, and they did - n't wear trou - es  
 Three plum pud-ding-ses and three mince pie - ses.

They  
They



ran through the woods on their lit - tle bare toot-sies. And they played "Touch last" with a  
 rode on el - ephants and swang on swing-ses, And hit three co-coa-nuts at

*poco cresc.*

fam - i - ly of mous - es.  
 co - cea - nut - shie - ses.

3. They

*mf*

Re. \*

\*

12.

5. That's all that I know of the three lit - tle fox - es Who

*p*

kept their hand - ker - chiefs in card - board box - es They

lived in the for - est in three lit - tle hous - es, But they did - n't wear coats and they

*cresc.*

did - n't wear trou - ses, And they did - n't wear stock - ings and they did - n't wear sock - ses.

*f*





# Politeness

*Politely, and so don't hurry it*

If peo - ple ask me, I al - ways tell them: "Quite well, thank you, I'm  
*fp rather staccato*"

ve-ry glad to say." If peo - ple ask me, I al - ways ans - wer, "Quite well, thank you, how are you to-day?"

I al - ways an - swer, I al - ways tell them, If they ask me Po -

*In confidence*

- lite - ly BUT SOMETIMES I wish That they would - n't.

# Market Square



*Not too fast, or Aunt Susan won't hear all the words.*

1. I had a pen-ny, A bright new pen-ny I  
3. I found a six-pence, A lit-tle white six-pence I

took my pen-ny To the mar- ket square. I wan - ted a rab-bit, A lit-tle brown rab-bit, And I  
took it in my hand To the mar - ket square. I was buy - ing my rab-bit, I do like rab-bits, And I

looked for a rab-bit 'Most ev -'ry-where. For I want to the stall where they sold sweet lav-en-der  
looked for my rab-bit 'Most ev -'ry-where. So I went to the stall where they sold fine sauce-pans

"On - ly a pen-ny for a bunch of lav-en-der!" Have you got a rab-bit,'cos I don't want lavender? But they  
"Walk up, walk up, sixpence for a sauce - pan!" "Could I have a rab-bit,'cos we've got two saucepans? But they

*Sadly*

had-n't got a rab-bit, not an-y-where there.  
had-n't got a rab-bit, not an-y-where there.

2. I had a pen-ny, And I  
4. I had nuff-in, No, I

had an-o-ther pen-ny I took my pennies To the mar-ket square. I did want a rab-bit, A  
had-n't got nuff-in', So I did-n't go down To the mar-ket square. But I walked on the com-mon, The

*4th Verse  
Faster.*

lit-tle ba-by rab-bit And I looked for rab-bits 'Most ev -'ry-where. And I went to the stall where they  
old - gold common And I saw lit-tle rab-bits 'Most ev -'ry-where! So I'm sor-ry for the peo-ple who

sold fresh mackerel (Now then! Tuppence for a fresh caught mackerel!) "Have you got a rabbit 'cos I  
sell fine saucepans, I'm sor-ry for the peo-ple who sell fresh mackerel, I'm sor-ry for the peo-ple who

*4th Verse  
In a whisper.* *2nd Verse only, last Verse.*

don't like mackerel? But they hadn't got a rabbit not anywhere there.  
sell sweet lavender, 'Cos they haven't got a rabbit not anywhere there.

The illustrations show a person sitting on a grassy hillside, a rabbit nearby, and a small building or signpost in the background.

# The Christening

*Quietly, with head on one side*

Musical score for 'The Christening' featuring piano and vocal parts. The score consists of five staves of music. The vocal part uses a soprano C-clef, and the piano part uses a treble G-clef. The key signature changes from A major (two sharps) to E major (one sharp) and then to D major (no sharps or flats). The time signature is common time throughout.

*Quietly, with head on one side*

*What shall I call My dear lit - tle dor - mouse?* His

*(This is his tail)*

*eyes are small, But his tail is e - ner - mouse*

*(so is this)* *With animation, thumping his or her chest*

*I some-times call him Ter - ri - ble John, 'Cos his*

*tail goes on - And on - And on. And I some-times call him Ter-ri-ble Jack, 'cos his tail goes on to the*

*Very deliberately*

end of his back. And I some - times call him Ter - ri - ble James,

'Cos he

says he likes me call-ing him names. —

*cresc. e rit.**in time**Lovingly*

But I think, I think I shall

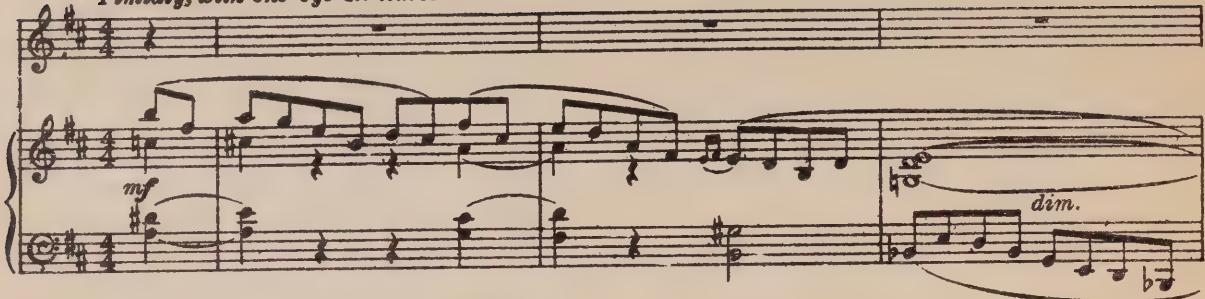
*dim.**p a little slower*

call him Jim, 'Cos I am so fond of him.

*mf in time**dim.**p**pp*

# Brownie

*Timidly, with one eye on nurse*



In a corner of the bed-room is a great big curtain,  
Some - one lives be - hind it. but I don't know who; I

Musical score for the second system of 'Brownie'. The vocal line continues with eighth and sixteenth-note patterns. The piano accompaniment includes sustained chords and a bass line. The dynamic 'mp' is marked near the piano part.

think it is a Brown - ie but I'm not quite cer - tain.

Musical score for the third system of 'Brownie'. The vocal line concludes with the final line of lyrics. The piano accompaniment consists of sustained chords and a bass line.

*Awed*

(Nan - ny is - n't cer - tain too) \_\_\_\_\_

*mf* *dim.*

I looked be - hind the cur - tain, but he

*mp*

went so quick - ly Brown - ies nev - er wait to say, "How, dyou do?" They

*cresc.*

*Importantly*

wrig - gle off at once be - cause they're all so tick - ly. (Nan - ny says they're tick - ly)

*mf* *mp*

too.)



# Lines and Squares.



*At a smart walking pace*

When - ev - er I walk in a Lon - don street I'm  
And the lit - tie bears growl to each o - ther "He's mine, As

ev - er so care - ful to watch my feet. And I keep in the squares, And the  
soon as he's sil - ly and steps on a line" And some of the big - ger bears

mas - ses of bears, Who wait in the corn - ers all read - y to eat The  
try to pre - tend that they came round the corn - er to look for a friend And they

1.

sil - lies who tread on the lines of the street, Go back to their lairs,  
try to pre - tend that

And I say to them "Bears," \_\_\_\_\_ "Just

look how I'm walk - ing in all of the squares.

2.

no - bod - y cares wheth - er you walk in the lines or squares, But




on - ly the sil - lies be - lieve their folk; It's ev - er so por - tant

how you walk, And it's ev - er so jolly to call out "Bears!"

cresc.

Just watch me walk - ing in all the

squares.

\*The composer has left you room for a triumphant laugh here, if you think you can manage it



# Vespers



*Sleepily*

Lit - tie Boy kneels at the

foot of the bed, Droops on the lit - tie hands lit - tie gold head.

Hush! Hush! Whis - per who dares! Chris - to - pher Rob - in is

say - ing his prayers. God bless Mum - my. I

*A little faster*

know that's right. Was - n't it fun in the bath to - night? The

*cresc.*

*Slower again*

cold's so cold, and the hot's so hot. Oh! God bless Dad - dy I

*mf*

*p*

*Quicken*

quite for - got. If I o - pen my fing - ers a lit - tle bit more, I can

*cresc.*

see Nan - ny's dress - ing - gown on the door. It's a beau - ti - ful blue, but it

*mf*

*Slower*

has - n't a hood. Oh! God bless Nan - ny and make her good.

*p*

*again quickening*

Mine has a hood, and I lie in bed, And

pull the hood right o - ver my head, And I shut my eyes, and I

curl up small, And no - bod - y knows that I'm there at all. Oh!

*A little slower*

Thank you, God, for a love - ly day. And what was the o - ther I

*Quickenning*

had to say? I said "Bless Dad - dy," so what can it be? Oh!

*Slower*

Now I re - mem - ber it God\_\_ bless Me.

*rit.*

*Sleepily again*

Lit - tle Boy kneels at the

*p*

*rit.*

*p a tempo*

foot of the bed, Droops on the lit - tle hands lit - tle gold head.

*More and more sleepily*

Hush! Hush! Whis - per who dares! Chris - to - pher Rob - in is

*pp*

*Out on tip-toe; he's asleep*

say - ing his prayers.

*pp*

*ppp*







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Music

